

Royal  
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HENRY J. WOOD

ns2384

"AMORE TRADITORE"

(Cantata 203)

—  
BACH.



Royal  
Academy

Henry J. Wood

Cant

Ho

Orchest

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

2 Horns

2 Trumpets

Tam-tam

13 Percussion

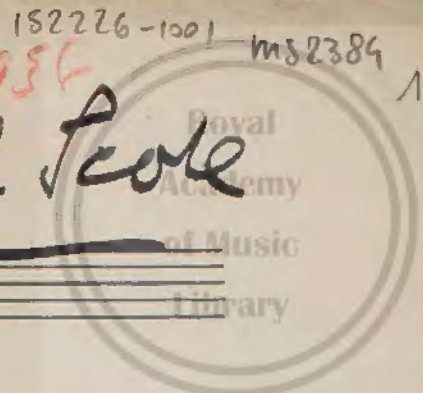
(with mace part)



Henry Wood

14 min. Premenade Concert 1936

Full Score



# Cantata for Bass Voice

Amore Traditore

by  
J. S. Bach  
No 203

Orchestrated by Henry Wood  
(1938)

2 Flutes

2 Oboes

2 Clarinets

4 1<sup>st</sup> Violins (desks)

2 Bassoons

4 2<sup>nd</sup> Violins

2 Horns

3 Violas

2 Trumpets

3 Celli

Tampani

2 Bassi

16

13

Pianoforte & Harp (Cembalo)

(with voice part about it on this stage)



Royal  
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Library

July 24<sup>th</sup>

2 Flutes

2 Oboes

2 Clarinets

2 Basses

2 Cornets

Voices

First Trumpet

Second Trumpet

Third Trumpet

First Trombone

Second Trombone

Third Trombone



Aug 24

Cantata No 203  
"Anne traditore"  
for Low Bass.

J. T. Bach

Orchestrated by Henry J. Wood

I. Aria.  
Andante con moto.

*Andante*

2 Flutes  
2 Oboes  
2 Clarinets in B  
2 Bassoons  
2 Cors in F.

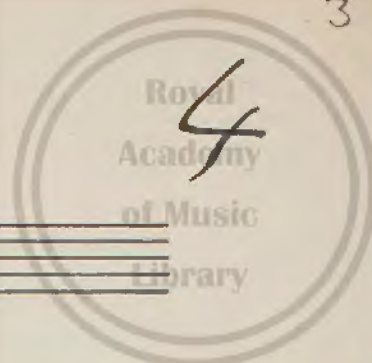
*Andante con moto.*

First Violins  
Second Violins  
Violas  
Violoncellos  
Double Basses



Handwritten musical score on page 3 of a manuscript. The page contains two systems of music, each with five staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second system also features a treble clef and a key signature of one sharp. The notation is dense and includes many slurs and ties. The page is numbered '3' in the top left corner. A circular library stamp from the 'Royal Academy of Music Library' is visible in the top right corner. The right edge of the page shows the binding of the book and the beginning of the next page.





Empty musical staves at the top of the page.

①

Long  
254

Musical score with vocal and instrumental parts. Includes lyrics: *Amo-re tra-di-to-re a-more radi*. Handwritten annotations include "Basso.", "cresc", "am", "pp", and "p". Blue ink markings and a large "force" annotation are present.



2

Handwritten musical score on page 54 of a manuscript. The page features five staves. The top three staves contain vocal or instrumental lines with various notes, rests, and dynamic markings like *p* and *f*. The bottom two staves are for piano accompaniment, with dense chordal and melodic writing. A large double bar line divides the page into two systems. The lyrics "to - re tu non in paucis" are written under the first staff of the bottom system, and "anno - re tra di to - re tu non in paucis" under the second. There are several handwritten annotations and corrections throughout the score, including a circled "2" at the top and bottom, and various markings like *poco* and *espress*.



Handwritten musical score for "L'Amour Wardi" in Arabic. The score is written on ten staves, with lyrics in Arabic and English. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

The lyrics are:

لـ اـ مـ وـ رـ دـ يـ  
 a-m-o-r-e w-a-r-d-i  
 دـ و - ر - e - t-u n-o-r-n-e-m-y-a-m-i  
 p-r-i-n-c-i-p-a-l-t-o-u-r-a-n-g-e-m-p-i-t-a

The score is written in Arabic and includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in Arabic and English. The score is written on ten staves, with lyrics in Arabic and English. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.



La Caprice

Handwritten musical score on page 7 of a manuscript. The page features three systems of staves. The top system contains vocal lines with lyrics "non sum puerum a" and "more tra-di-to-re tu non sum puerum a". The middle system contains piano accompaniment with lyrics "non sum puerum a" and "more tra-di-to-re tu non sum puerum a". The bottom system contains further piano accompaniment. The score is written in a historical style with various musical notations, including notes, rests, and dynamic markings like "pp" and "p". There are also some handwritten annotations in blue ink, such as "he" and "du".



# Patapuf

5

4

Handwritten musical score for 'Patapuf'. The score is written on a system of five staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff contains a bass clef and a key signature of one sharp (F#). The third staff contains a treble clef and a key signature of one sharp (F#). The fourth staff contains a bass clef and a key signature of one sharp (F#). The fifth staff contains a treble clef and a key signature of one sharp (F#). The score is divided into three measures by vertical bar lines. The first measure contains a melody in the treble clef and a bass line in the bass clef. The second measure contains a melody in the treble clef and a bass line in the bass clef. The third measure contains a melody in the treble clef and a bass line in the bass clef. The lyrics 'more ex-lit-to-re a-more ludo-re re' are written below the second measure. The score is written in a cursive, handwritten style.

4



Handwritten musical score on page 9, featuring multiple staves and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics: *non mihi soli iustus non sumus ni tu non iustus.*

Handwritten annotations include:

- Solo I* (above the first staff)
- Solo II* (above the second staff)
- clav* (above the third staff)
- care* (above the fourth staff)
- non* (above the fifth staff)

The score is written in a system with five staves. The first two staves are marked *Solo I* and *Solo II*. The third staff contains the lyrics. The fourth and fifth staves contain musical notation with various annotations.



R 10  
Aca temy  
Lusi

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The first staff begins with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on ten staves, organized into two systems of five staves each. The notation is dense, featuring many notes, rests, and dynamic markings. The first system includes a section labeled *slow* and a key signature change to two sharps (F# and C#). The second system continues the musical piece with various rhythmic and melodic patterns. The notation is written in a cursive, handwritten style.



Handwritten musical score for "The Rose Tree". The score is written on ten staves. The first staff contains the vocal melody. The second staff contains the piano accompaniment. The third staff contains the guitar part. The lyrics "The Rose Tree" are written below the piano part. The score is written in a handwritten style with various musical notations including notes, rests, and accidentals.



7

Handwritten musical score on a page with five staves. The score includes complex notation with many accidentals, slurs, and ties. The second staff has a vocal line with lyrics in Italian. The third staff is marked "vibrato" and "diminuendo". The fourth and fifth staves continue the instrumental or vocal parts. There are blue checkmarks above the second staff and a circled "7" at the bottom left.

ni / ni / ta non un / ni / ni / ta non un / ni / ni / ta non un / ni / ni / ta non un

vibrato  
diminuendo

7



8) Fine

col 1<sup>st</sup> Twine  
col 2<sup>nd</sup> Twine

Q. 1. A man is a man.

John

now - and the world would know.

2nd time rates 40.

Final



14

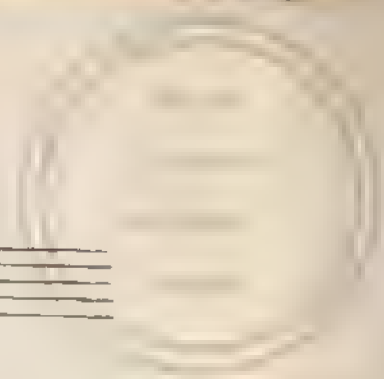
9

Handwritten musical score on a page with five systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The score is written in a style that suggests a personal or working manuscript.

The first system contains a treble clef and a key signature of one sharp (F#). The notation is complex, with many notes and accidentals. The second system continues the notation and includes the handwritten text "ex. Double Bass" in the middle. The third system also continues the notation. The fourth system includes the handwritten text "i duri" on the left side. The fifth system continues the notation and includes the handwritten text "Cura" at the bottom.

10





Handwritten musical score on page 15, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Annotations and markings include:

- col 1<sup>ma</sup>* (written above the first staff)
- col 2<sup>a</sup>* (written above the second staff)
- col 3<sup>a</sup>* (written above the third staff)
- col 4<sup>a</sup>* (written above the fourth staff)
- col 5<sup>a</sup>* (written above the fifth staff)
- col 6<sup>a</sup>* (written above the sixth staff)
- col 7<sup>a</sup>* (written above the seventh staff)
- col 8<sup>a</sup>* (written above the eighth staff)
- col 9<sup>a</sup>* (written above the ninth staff)
- col 10<sup>a</sup>* (written above the tenth staff)
- col 11<sup>a</sup>* (written above the eleventh staff)
- col 12<sup>a</sup>* (written above the twelfth staff)
- col 13<sup>a</sup>* (written above the thirteenth staff)
- col 14<sup>a</sup>* (written above the fourteenth staff)
- col 15<sup>a</sup>* (written above the fifteenth staff)
- col 16<sup>a</sup>* (written above the sixteenth staff)
- col 17<sup>a</sup>* (written above the seventeenth staff)
- col 18<sup>a</sup>* (written above the eighteenth staff)
- col 19<sup>a</sup>* (written above the nineteenth staff)
- col 20<sup>a</sup>* (written above the twentieth staff)
- col 21<sup>a</sup>* (written above the twenty-first staff)
- col 22<sup>a</sup>* (written above the twenty-second staff)
- col 23<sup>a</sup>* (written above the twenty-third staff)
- col 24<sup>a</sup>* (written above the twenty-fourth staff)
- col 25<sup>a</sup>* (written above the twenty-fifth staff)
- col 26<sup>a</sup>* (written above the twenty-sixth staff)
- col 27<sup>a</sup>* (written above the twenty-seventh staff)
- col 28<sup>a</sup>* (written above the twenty-eighth staff)
- col 29<sup>a</sup>* (written above the twenty-ninth staff)
- col 30<sup>a</sup>* (written above the thirtieth staff)
- col 31<sup>a</sup>* (written above the thirty-first staff)
- col 32<sup>a</sup>* (written above the thirty-second staff)
- col 33<sup>a</sup>* (written above the thirty-third staff)
- col 34<sup>a</sup>* (written above the thirty-fourth staff)
- col 35<sup>a</sup>* (written above the thirty-fifth staff)
- col 36<sup>a</sup>* (written above the thirty-sixth staff)
- col 37<sup>a</sup>* (written above the thirty-seventh staff)
- col 38<sup>a</sup>* (written above the thirty-eighth staff)
- col 39<sup>a</sup>* (written above the thirty-ninth staff)
- col 40<sup>a</sup>* (written above the fortieth staff)
- col 41<sup>a</sup>* (written above the forty-first staff)
- col 42<sup>a</sup>* (written above the forty-second staff)
- col 43<sup>a</sup>* (written above the forty-third staff)
- col 44<sup>a</sup>* (written above the forty-fourth staff)
- col 45<sup>a</sup>* (written above the forty-fifth staff)
- col 46<sup>a</sup>* (written above the forty-sixth staff)
- col 47<sup>a</sup>* (written above the forty-seventh staff)
- col 48<sup>a</sup>* (written above the forty-eighth staff)
- col 49<sup>a</sup>* (written above the forty-ninth staff)
- col 50<sup>a</sup>* (written above the fiftieth staff)
- col 51<sup>a</sup>* (written above the fifty-first staff)
- col 52<sup>a</sup>* (written above the fifty-second staff)
- col 53<sup>a</sup>* (written above the fifty-third staff)
- col 54<sup>a</sup>* (written above the fifty-fourth staff)
- col 55<sup>a</sup>* (written above the fifty-fifth staff)
- col 56<sup>a</sup>* (written above the fifty-sixth staff)
- col 57<sup>a</sup>* (written above the fifty-seventh staff)
- col 58<sup>a</sup>* (written above the fifty-eighth staff)
- col 59<sup>a</sup>* (written above the fifty-ninth staff)
- col 60<sup>a</sup>* (written above the sixtieth staff)
- col 61<sup>a</sup>* (written above the sixty-first staff)
- col 62<sup>a</sup>* (written above the sixty-second staff)
- col 63<sup>a</sup>* (written above the sixty-third staff)
- col 64<sup>a</sup>* (written above the sixty-fourth staff)
- col 65<sup>a</sup>* (written above the sixty-fifth staff)
- col 66<sup>a</sup>* (written above the sixty-sixth staff)
- col 67<sup>a</sup>* (written above the sixty-seventh staff)
- col 68<sup>a</sup>* (written above the sixty-eighth staff)
- col 69<sup>a</sup>* (written above the sixty-ninth staff)
- col 70<sup>a</sup>* (written above the seventieth staff)
- col 71<sup>a</sup>* (written above the seventy-first staff)
- col 72<sup>a</sup>* (written above the seventy-second staff)
- col 73<sup>a</sup>* (written above the seventy-third staff)
- col 74<sup>a</sup>* (written above the seventy-fourth staff)
- col 75<sup>a</sup>* (written above the seventy-fifth staff)
- col 76<sup>a</sup>* (written above the seventy-sixth staff)
- col 77<sup>a</sup>* (written above the seventy-seventh staff)
- col 78<sup>a</sup>* (written above the seventy-eighth staff)
- col 79<sup>a</sup>* (written above the seventy-ninth staff)
- col 80<sup>a</sup>* (written above the eightieth staff)
- col 81<sup>a</sup>* (written above the eighty-first staff)
- col 82<sup>a</sup>* (written above the eighty-second staff)
- col 83<sup>a</sup>* (written above the eighty-third staff)
- col 84<sup>a</sup>* (written above the eighty-fourth staff)
- col 85<sup>a</sup>* (written above the eighty-fifth staff)
- col 86<sup>a</sup>* (written above the eighty-sixth staff)
- col 87<sup>a</sup>* (written above the eighty-seventh staff)
- col 88<sup>a</sup>* (written above the eighty-eighth staff)
- col 89<sup>a</sup>* (written above the eighty-ninth staff)
- col 90<sup>a</sup>* (written above the ninetieth staff)
- col 91<sup>a</sup>* (written above the ninety-first staff)
- col 92<sup>a</sup>* (written above the ninety-second staff)
- col 93<sup>a</sup>* (written above the ninety-third staff)
- col 94<sup>a</sup>* (written above the ninety-fourth staff)
- col 95<sup>a</sup>* (written above the ninety-fifth staff)
- col 96<sup>a</sup>* (written above the ninety-sixth staff)
- col 97<sup>a</sup>* (written above the ninety-seventh staff)
- col 98<sup>a</sup>* (written above the ninety-eighth staff)
- col 99<sup>a</sup>* (written above the ninety-ninth staff)
- col 100<sup>a</sup>* (written above the hundredth staff)



12

The musical score is written on page 9 of a manuscript. It consists of several systems of staves. The first system has four staves with handwritten musical notation, including notes, rests, and accidentals. A large blue 'X' is drawn over the second and third staves. The second system has two staves, with the lower staff containing the German lyrics "ne, wir vollbringen". The third system has four staves, with the lower two staves containing the German lyrics "supremo". The notation is handwritten and appears to be a draft or working score.



Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also some handwritten annotations in Italian, including "f. forte" and "p. piano".

ne corda - phis e scritta, corda - phis e scritta. non vopio puer-

Handwritten musical notation on five staves, continuing the piece. It includes various notes, rests, and dynamic markings. There are also some handwritten annotations in Italian, including "p. piano" and "f. forte".

DB

11



Handwritten musical score on page 10 of a manuscript. The page contains five systems of staves. The first system has three staves with handwritten musical notation. The second system has three staves with handwritten musical notation. The third system has three staves with handwritten musical notation. The fourth system has three staves with handwritten musical notation. The fifth system has three staves with handwritten musical notation. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink and appears to be from the 18th or 19th century.

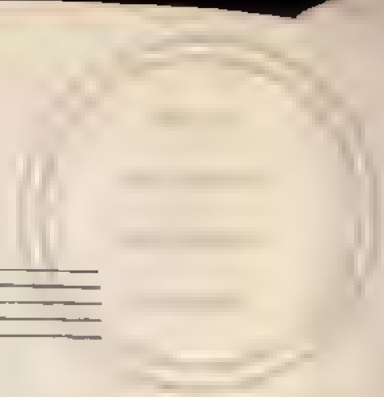
Handwritten musical score on page 10 of a manuscript. The page contains five systems of staves. The first system has three staves with handwritten musical notation. The second system has three staves with handwritten musical notation. The third system has three staves with handwritten musical notation. The fourth system has three staves with handwritten musical notation. The fifth system has three staves with handwritten musical notation. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink and appears to be from the 18th or 19th century.

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Handwritten musical score on page 10 of a manuscript. The page contains five systems of staves. The first system has three staves with handwritten musical notation. The second system has three staves with handwritten musical notation. The third system has three staves with handwritten musical notation. The fourth system has three staves with handwritten musical notation. The fifth system has three staves with handwritten musical notation. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink and appears to be from the 18th or 19th century.

Handwritten musical score on page 10 of a manuscript. The page contains five systems of staves. The first system has three staves with handwritten musical notation. The second system has three staves with handwritten musical notation. The third system has three staves with handwritten musical notation. The fourth system has three staves with handwritten musical notation. The fifth system has three staves with handwritten musical notation. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink and appears to be from the 18th or 19th century.





12

13

Da non voglio l'unica te-ve, non voglio affamare — ne co-

14

15



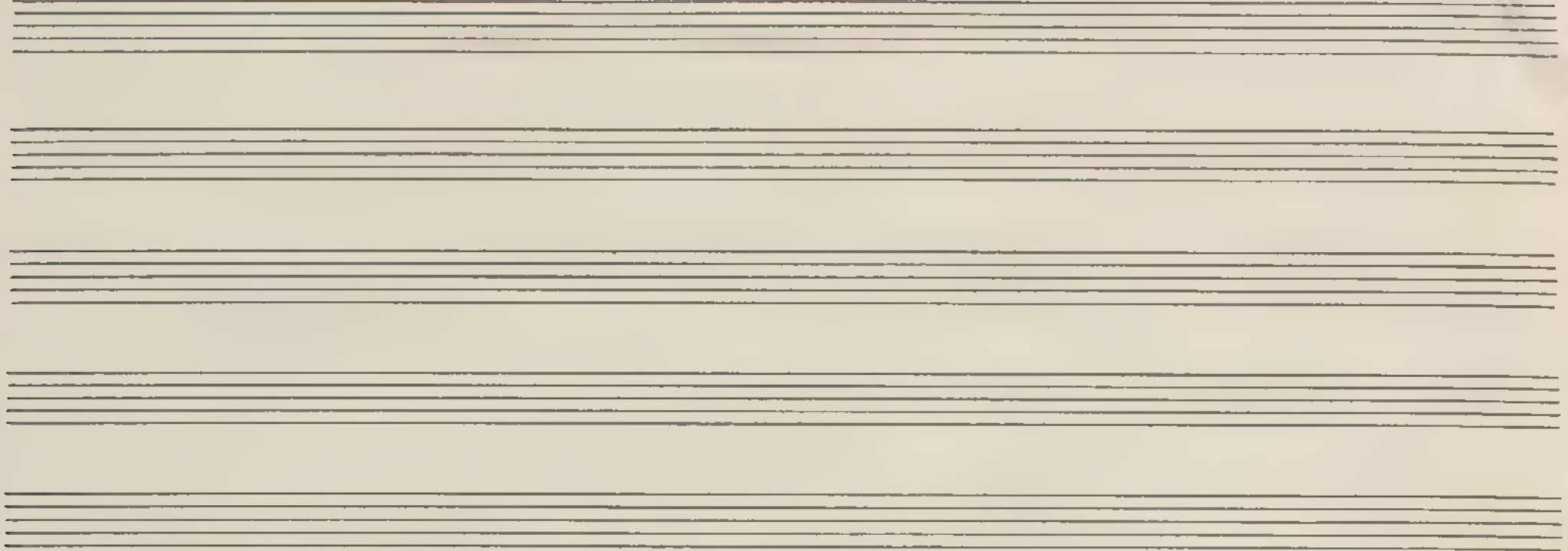
Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals. There are some markings like 'a2' and 'col' written in the left margin. The music appears to be in a key with one sharp (F#) and a common time signature.

dopli e erutu cor u --- giocando (p) e erutu erutu

Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals. The lyrics are written below the staves. There are some markings like 'a2' and 'col' written in the left margin. The music appears to be in a key with one sharp (F#) and a common time signature.

Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals. There are some markings like 'a2' and 'col' written in the left margin. The music appears to be in a key with one sharp (F#) and a common time signature.





Handwritten musical notation on two staves. The top staff contains a melodic line with various accidentals and slurs. The bottom staff contains a bass line with similar notation. There are some handwritten notes above the staves, including "cres." and "p".

Handwritten musical notation on a single staff. Below the staff, there is a line of text in a non-Latin script, possibly Hebrew or Yiddish, which appears to be a vocal line. The text includes words like "canta", "ne", "coro", "shachna", "ni ha", "ne", "coro".

Handwritten musical notation on four staves. The notation includes various musical symbols, accidentals, and slurs. There are handwritten notes above the staves, including "cresc.", "p", and "T. Tabl.". The bottom staff has a handwritten "p" at the beginning.



22

Da capo del *f*  
pizz. 8

*f* *pp*

*f* *pp*

*f* *pp*  
... più e serena, col del glo e

ser — vi — ta.

Da capo del *f*  
pizz. 8



23

# Poste Reut:

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. Above the staff, there are handwritten notes: "Tutti" and "Adagio". Below the staff, there are handwritten notes: "Tutti" and "Adagio".

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. Above the staff, there are handwritten notes: "Tutti" and "Adagio". Below the staff, there are handwritten notes: "Tutti" and "Adagio".



24

Handwritten musical score for a vocal melody and piano accompaniment. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the melody. The piano accompaniment is written on four staves with a grand staff (treble and bass clefs). The music is in a 2/4 time signature.

rin-pi-la her-mu-la rin-pi-la do-re e la

cue Solo Piano

Handwritten musical score for a vocal melody and piano accompaniment. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the melody. The piano accompaniment is written on four staves with a grand staff (treble and bass clefs). The music is in a 2/4 time signature.

gropu nel mio core mi tuo al po di la mia costanza



25 No 3 Andante Allegro moderato 2 Flutes & Trumpets

2 Flutes  $\text{a}^2$

2 Oboes  $\text{a}^2$

2 Clarinets  $\text{a}^2$

2 Bassoons  $\text{a}^2$

2 Cors in F  $\text{a}^2$

2 Trumpets  $\text{a}^2$

Timpani  $\text{a}^2$

Solo

Cymbals

Oboe (Pianoforte)

*Allegro moderato*

Voice

First Violin

Second Violin

Viola

Violoncelli

Bass



Handwritten musical notation on a system of five staves. The notation includes various musical symbols such as notes, rests, and accidentals. A large blue ink correction or annotation is visible in the center of the system, with the word "Mistake" written in blue ink.

Handwritten musical notation on a system of five staves, continuing the piece. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation on a system of five staves, continuing the piece. The notation includes various musical symbols such as notes, rests, and accidentals.



27

Handwritten musical score on page 27, featuring multiple staves with notes, rests, and dynamic markings. The score is written in ink on aged paper.

Key markings and annotations include:

- Flute* (written above the first staff)
- cello* (written above the second staff)
- Violon* (written above the third staff)
- Violon* (written above the fourth staff)
- Violon* (written above the fifth staff)
- Violon* (written above the sixth staff)
- Violon* (written above the seventh staff)
- Violon* (written above the eighth staff)
- Violon* (written above the ninth staff)
- Violon* (written above the tenth staff)
- Violon* (written above the eleventh staff)
- Violon* (written above the twelfth staff)
- Violon* (written above the thirteenth staff)
- Violon* (written above the fourteenth staff)
- Violon* (written above the fifteenth staff)
- Violon* (written above the sixteenth staff)
- Violon* (written above the seventeenth staff)
- Violon* (written above the eighteenth staff)
- Violon* (written above the nineteenth staff)
- Violon* (written above the twentieth staff)
- Violon* (written above the twenty-first staff)
- Violon* (written above the twenty-second staff)
- Violon* (written above the twenty-third staff)
- Violon* (written above the twenty-fourth staff)
- Violon* (written above the twenty-fifth staff)
- Violon* (written above the twenty-sixth staff)
- Violon* (written above the twenty-seventh staff)
- Violon* (written above the twenty-eighth staff)
- Violon* (written above the twenty-ninth staff)
- Violon* (written above the thirtieth staff)
- Violon* (written above the thirty-first staff)
- Violon* (written above the thirty-second staff)
- Violon* (written above the thirty-third staff)
- Violon* (written above the thirty-fourth staff)
- Violon* (written above the thirty-fifth staff)
- Violon* (written above the thirty-sixth staff)
- Violon* (written above the thirty-seventh staff)
- Violon* (written above the thirty-eighth staff)
- Violon* (written above the thirty-ninth staff)
- Violon* (written above the fortieth staff)
- Violon* (written above the forty-first staff)
- Violon* (written above the forty-second staff)
- Violon* (written above the forty-third staff)
- Violon* (written above the forty-fourth staff)
- Violon* (written above the forty-fifth staff)
- Violon* (written above the forty-sixth staff)
- Violon* (written above the forty-seventh staff)
- Violon* (written above the forty-eighth staff)
- Violon* (written above the forty-ninth staff)
- Violon* (written above the fiftieth staff)
- Violon* (written above the fifty-first staff)
- Violon* (written above the fifty-second staff)
- Violon* (written above the fifty-third staff)
- Violon* (written above the fifty-fourth staff)
- Violon* (written above the fifty-fifth staff)
- Violon* (written above the fifty-sixth staff)
- Violon* (written above the fifty-seventh staff)
- Violon* (written above the fifty-eighth staff)
- Violon* (written above the fifty-ninth staff)
- Violon* (written above the sixtieth staff)
- Violon* (written above the sixty-first staff)
- Violon* (written above the sixty-second staff)
- Violon* (written above the sixty-third staff)
- Violon* (written above the sixty-fourth staff)
- Violon* (written above the sixty-fifth staff)
- Violon* (written above the sixty-sixth staff)
- Violon* (written above the sixty-seventh staff)
- Violon* (written above the sixty-eighth staff)
- Violon* (written above the sixty-ninth staff)
- Violon* (written above the seventieth staff)
- Violon* (written above the seventy-first staff)
- Violon* (written above the seventy-second staff)
- Violon* (written above the seventy-third staff)
- Violon* (written above the seventy-fourth staff)
- Violon* (written above the seventy-fifth staff)
- Violon* (written above the seventy-sixth staff)
- Violon* (written above the seventy-seventh staff)
- Violon* (written above the seventy-eighth staff)
- Violon* (written above the seventy-ninth staff)
- Violon* (written above the eightieth staff)
- Violon* (written above the eighty-first staff)
- Violon* (written above the eighty-second staff)
- Violon* (written above the eighty-third staff)
- Violon* (written above the eighty-fourth staff)
- Violon* (written above the eighty-fifth staff)
- Violon* (written above the eighty-sixth staff)
- Violon* (written above the eighty-seventh staff)
- Violon* (written above the eighty-eighth staff)
- Violon* (written above the eighty-ninth staff)
- Violon* (written above the ninetieth staff)
- Violon* (written above the ninety-first staff)
- Violon* (written above the ninety-second staff)
- Violon* (written above the ninety-third staff)
- Violon* (written above the ninety-fourth staff)
- Violon* (written above the ninety-fifth staff)
- Violon* (written above the ninety-sixth staff)
- Violon* (written above the ninety-seventh staff)
- Violon* (written above the ninety-eighth staff)
- Violon* (written above the ninety-ninth staff)
- Violon* (written above the one hundredth staff)



23

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into three systems, each consisting of two staves. The first system includes the word "Flute" written above the staff. The second system includes the word "Bass" written above the staff. The third system includes the word "Cello" written below the staff. The notation is dense and appears to be a complex piece of music.



2

3

Handwritten musical notation on a five-line staff. It includes various notes, rests, and a large blue 'X' mark over the first measure.

Handwritten musical notation on a five-line staff. It includes various notes, rests, and a large blue 'X' mark over the first measure.

Force

this is a — — — — —

... ..

a ... ..

Handwritten musical notation on a five-line staff. It includes various notes, rests, and a large blue 'X' mark over the first measure.

2



32

Handwritten musical score on a page with 16 staves. The score is written in a cursive, handwritten style. The first system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The second system also consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The third system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The fourth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The fifth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The sixth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The seventh system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The eighth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The ninth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The tenth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The eleventh system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The twelfth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The thirteenth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The fourteenth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The fifteenth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The sixteenth system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The score includes various musical notations, including notes, rests, and bar lines. There are also some handwritten annotations in blue ink, such as "pizz" and "pp".



(+)

Handwritten musical score on page 31. The score is written on ten staves. The first three staves are for a vocal part, with lyrics written below them. The lyrics are: "mar. chi na more-ha-re mi-cu la". The next three staves are for a piano accompaniment, with various musical notations including chords and melodic lines. The final four staves continue the piano accompaniment. The score is written in a cursive, handwritten style.

(4)



Handwritten musical score on a page numbered 32 and 14. The score is written on ten staves. The first two staves contain a melodic line with some notes and rests. The third staff has a few notes. The fourth staff is empty. The fifth and sixth staves contain a complex melodic line with many notes and slurs. The seventh staff contains a vocal line with the lyrics "forte, fol. l'air se non l'air, non l'air de". The eighth and ninth staves contain a melodic line. The tenth staff contains a few notes. The score is written in a cursive, handwritten style.



Handwritten musical score on page 33, system 5. The page contains five systems of music. The first system has a treble and bass staff with a brace. The second system has a treble and bass staff with a brace. The third system has a treble and bass staff with a brace. The fourth system has a treble and bass staff with a brace. The fifth system has a treble and bass staff with a brace. The lyrics "qui in a - - no - re haeremica - la" are written under the fourth system. There are blue ink corrections and markings throughout the score.



34

Handwritten musical score on four staves. The second staff contains lyrics in Italian. The notation includes various musical symbols such as notes, rests, and accidentals.

no - te e fo - li a re non lu - sa re d'a



35-61

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a slur over them, and the word "espresso" is written below the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a slur over them, and the word "espresso" is written below the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a slur over them, and the word "espresso" is written below the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a slur over them, and the word "espresso" is written below the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a slur over them, and the word "espresso" is written below the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with a slur over them, and the word "espresso" is written below the staff.



Handwritten musical score on page 19, featuring multiple staves with musical notation and lyrics.

The score is written in a system of staves. The top staff contains a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and beams. The lyrics are written in a stylized, handwritten script, possibly representing a specific language or dialect.

Key elements of the score include:

- Staff 1:** Key signature (F#, C#), common time (C). The notation begins with a treble clef and a key signature change to two sharps.
- Staff 2:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 3:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 4:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 5:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 6:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 7:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 8:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 9:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 10:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 11:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 12:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 13:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 14:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 15:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 16:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 17:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 18:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 19:** Continuation of the musical notation, featuring a series of notes and rests.
- Staff 20:** Continuation of the musical notation, featuring a series of notes and rests.

The lyrics are written in a stylized, handwritten script, possibly representing a specific language or dialect. The lyrics are written in a way that suggests a specific meaning, but the exact words are difficult to decipher due to the handwriting.

The score is a complex piece of musical notation, featuring a variety of musical symbols and a clear structure. The notation is written in a way that suggests a specific meaning, but the exact words are difficult to decipher due to the handwriting.

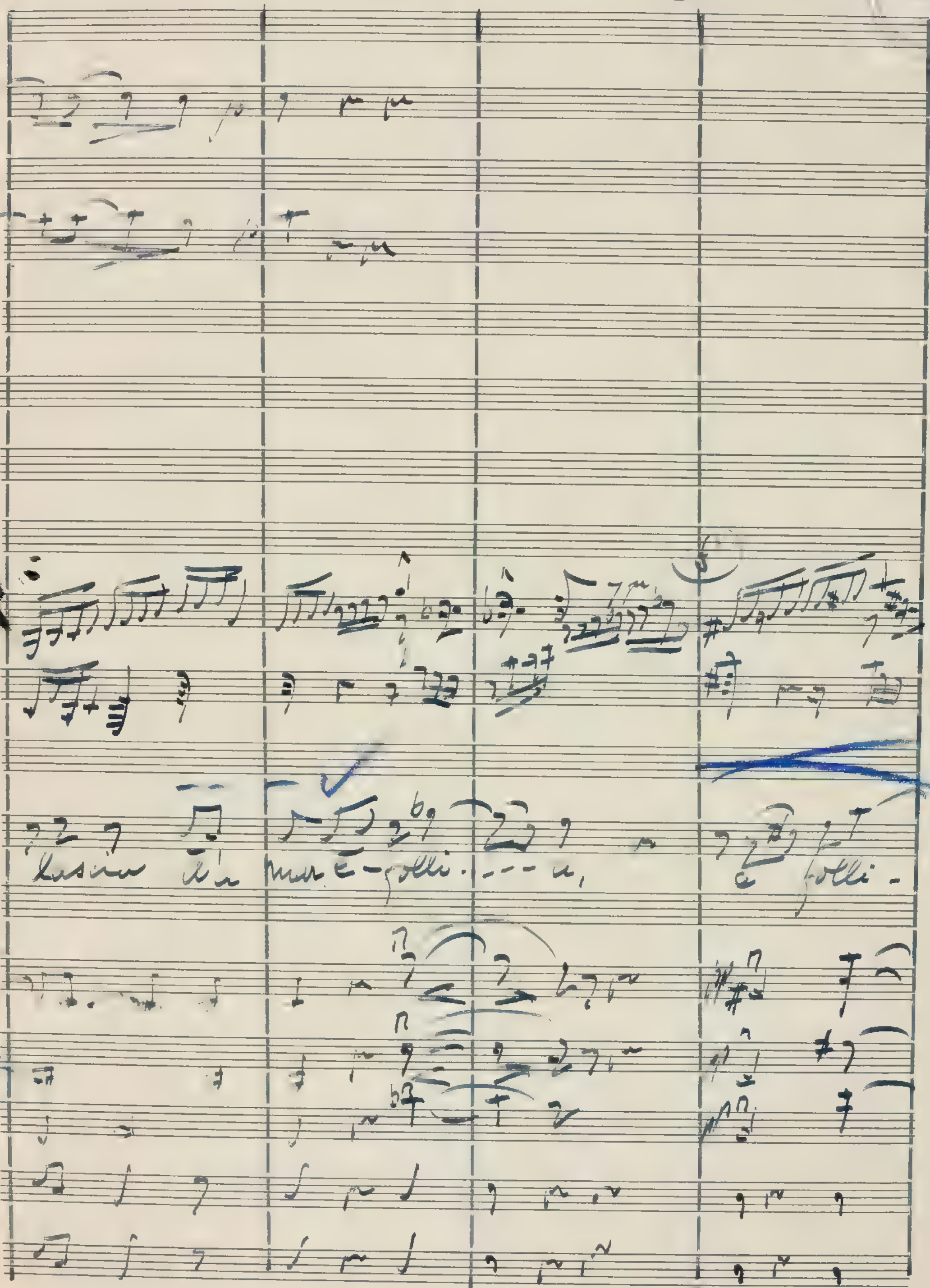


Handwritten musical score on page 37. The score is written on ten staves, organized into four systems of two staves each. The top system contains a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal line with lyrics and the piano accompaniment. The lyrics are in French and appear to be from a religious or liturgical text.

*ha ve-ni-en la mor-te, de se-ra li-se-ron*



Handwritten musical score on a page with 10 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "Lascia la mar e-folli. --- a, folli -" are written below the staves. There are blue ink markings, including a checkmark and a horizontal line, on the page.



Lascia la mar e-folli. --- a, folli -



Handwritten musical score on page 39. The page contains several systems of music. The top system includes a vocal line with a treble clef and a piano accompaniment. The middle system features a vocal line with a treble clef and a piano accompaniment. The bottom system includes a vocal line with a treble clef and a piano accompaniment. The lyrics are written in German: "... a, die in a wolkharen wu-ck-ke".

... a, die in a wolkharen wu-ck-ke



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, showing a continuation of the musical theme.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. Below the staff, there is a line of handwritten text in a cursive script, possibly a vocal line or a transcription of the lyrics.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.



*10. Takt*

Handwritten musical notation for the first system, measures 10-12. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and a circled measure in the third measure.

Handwritten musical notation for the second system, measures 13-15. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and a blue double bar line at the beginning of the system.

Handwritten musical notation for the third system, measures 16-18. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and a blue double bar line at the beginning of the system.

Handwritten musical notation for the fourth system, measures 19-21. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and a blue double bar line at the beginning of the system.

*11. Takt*



Handwritten musical notation on a system of five staves. The notation includes various notes, rests, and accidentals. A large blue bracket is drawn across the third and fourth staves, spanning the second and third measures. The notation is dense and appears to be a complex musical composition.

Handwritten musical notation on a system of two staves. The notation includes various notes, rests, and accidentals. The first staff has a double bar line at the end of the first measure. The second staff has a double bar line at the end of the first measure.

Handwritten musical notation on a system of five staves. The notation includes various notes, rests, and accidentals. The first staff has a double bar line at the end of the first measure. The second staff has a double bar line at the end of the first measure. The third staff has a double bar line at the end of the first measure. The fourth staff has a double bar line at the end of the first measure. The fifth staff has a double bar line at the end of the first measure.



3

Handwritten musical score on a page with four systems of staves. The notation is in a historical style, featuring various clefs, key signatures, and complex rhythmic patterns. The score includes several parts, some of which are labeled with handwritten text:

- Flutes**: Labeled in the first system, indicating the part for the flute.
- Violins**: Labeled in the second system, indicating the part for the violins.
- Violas**: Labeled in the third system, indicating the part for the violas.
- Celli**: Labeled in the fourth system, indicating the part for the cellos.

The score is written in a single system across four staves, with each staff containing a different part. The notation is dense and includes many accidentals and dynamic markings.

2<sup>a</sup> Tr  
Tutti  
2<sup>a</sup> Org

2<sup>a</sup> Tr  
Tutti

11



44

ab

Cor  
Tr  
Tutti

Handwritten musical score for the first system. It consists of three staves. The top staff is for the Cor (Cor Anglais), the middle for the Tr (Trumpet), and the bottom for the Tutti (Tutti). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the second system. It consists of two staves. The top staff continues the Cor part, and the bottom staff continues the Tutti part. The notation is consistent with the first system, showing notes, rests, and dynamic markings.

Handwritten musical score for the third system. It consists of four staves. The top two staves continue the Cor and Tr parts, and the bottom two staves continue the Tutti part. The notation includes notes, rests, and dynamic markings, with some additional markings at the bottom of the page.



45

1. *And-ante*  
2. *Allegro* *Fine*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections by vertical bar lines. There are several annotations in blue ink, including a circled '1' and a large 'A' with a diagonal line through it. The text 'Solo' is written in the middle right section. The bottom section is marked with '2. *And-ante*' and '1. *Allegro*'. The right side of the page shows the beginning of the next page, page 47, with the text 'by Charles'.

2. *And-ante*  
1. *Allegro*

47  
by Charles



Handwritten musical score on page 46. The page contains several systems of music, each with multiple staves. The notation includes notes, rests, and various musical symbols such as sharps, flats, and dynamic markings. The lyrics are written below the staves.

Lyrics: *to crua-ci-ty tol- te, se - non ro-va mer*

Other markings include *delirato* and *delirato*.





Handwritten musical score on a page with four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first staff contains a complex melodic line with many accidentals. The second staff has a few notes and rests. The third staff is mostly empty. The fourth staff contains a few notes and rests.

**System 2:** The first staff contains a complex melodic line with many accidentals. The second staff has a few notes and rests. The third staff is mostly empty. The fourth staff contains a few notes and rests.

**System 3:** The first staff contains a complex melodic line with many accidentals. The second staff has a few notes and rests. The third staff is mostly empty. The fourth staff contains a few notes and rests.

**System 4:** The first staff contains a complex melodic line with many accidentals. The second staff has a few notes and rests. The third staff is mostly empty. The fourth staff contains a few notes and rests.

**Lyrics:**

ce. deal po nar. per... ri l'at-ma to

col lelli

arco pp

Continuation of the handwritten musical score on the adjacent page, showing staves with musical notation and lyrics.

**Lyrics:**

... l'at-ma to ...

... col lelli ...

... arco pp ...



for

Handwritten musical score on a four-staff system. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals). The lyrics "rue ri. reu riva mer ce - de mer." are written below the second staff. A blue arrow points to a specific note in the second staff. The score is written in a cursive, handwritten style.



Handwritten musical score on a page with 13 staves. The score includes various musical notations such as notes, rests, and accidentals. A blue line is drawn across the middle of the page. The text "ce-de al re-ner." is written in the middle section.

ce-de al re-ner.

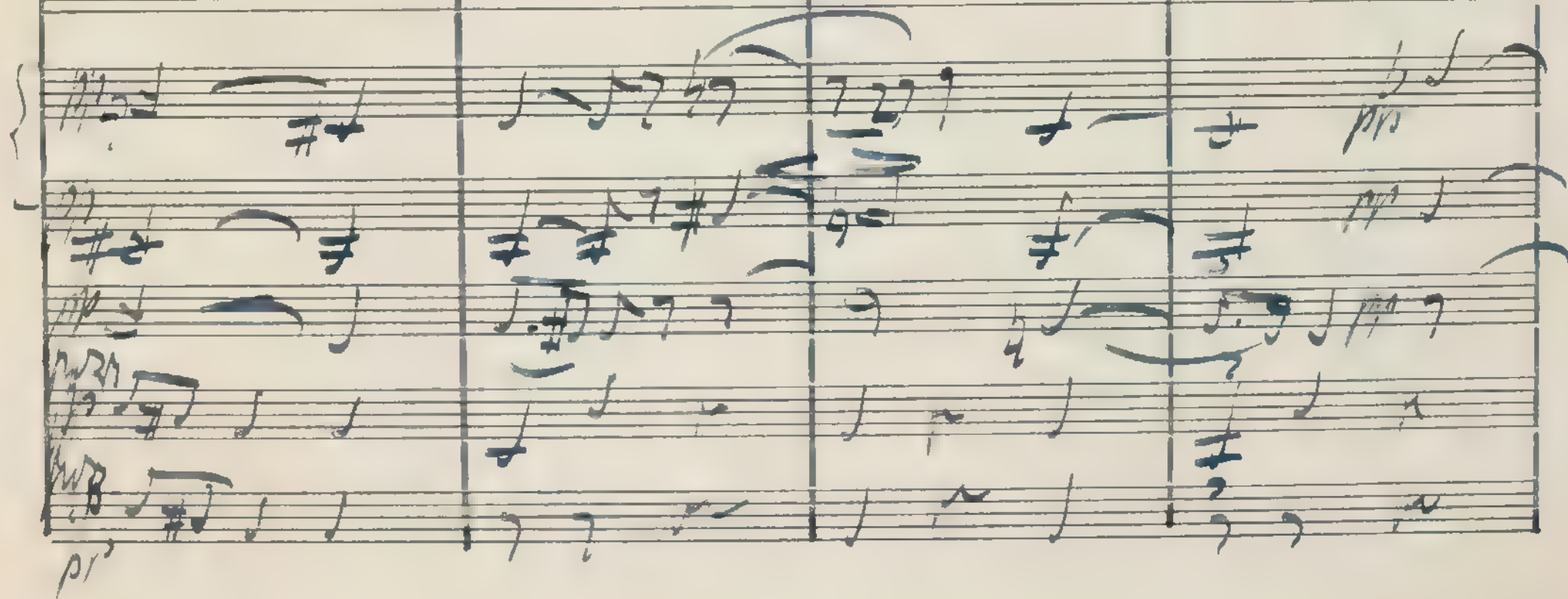
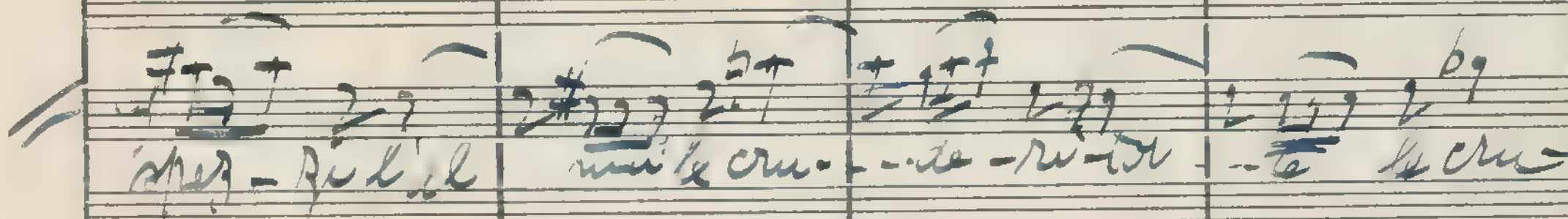
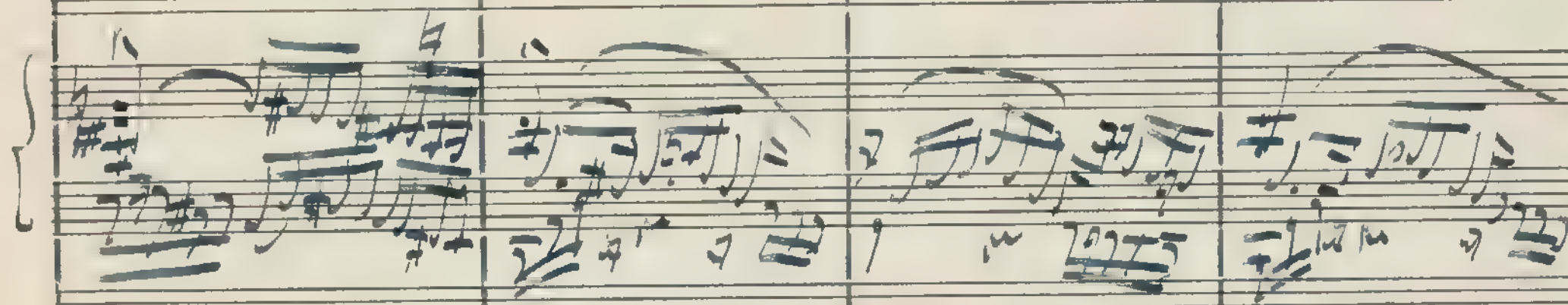




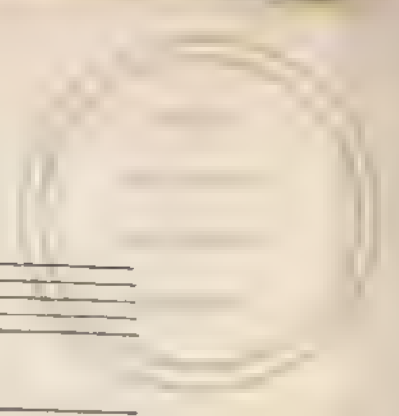


re - non trova, me - ce - de al re - nar









Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "de futor - te se nou trova, nien -" are written across the staves. There are several circled numbers: (5) at the top, (5) in the middle, and (15) at the bottom. A blue checkmark is placed above the word "te".

Continuation of the handwritten musical score on the right page, showing staves with musical notation and lyrics.



54

Handwritten musical notation on a five-line staff. It includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *loco*. The notation is in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. It includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *loco*. The notation is in a cursive, handwritten style.

Handwritten text: *ce... deul pe-mar.*

Handwritten musical notation on a five-line staff. It includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *loco*. The notation is in a cursive, handwritten style.

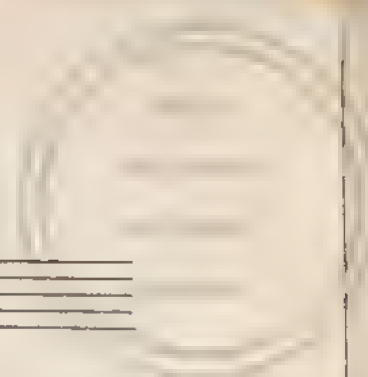
Da capo

22K of page

29/1/13 (3)

Handwritten notes and signatures in the bottom right corner, including the name "John W. W. W." and other illegible text.

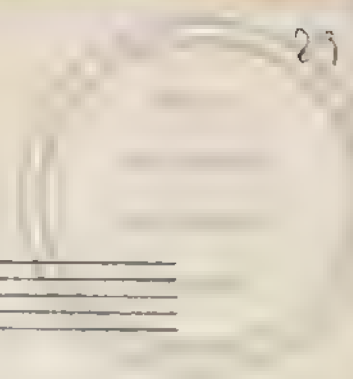




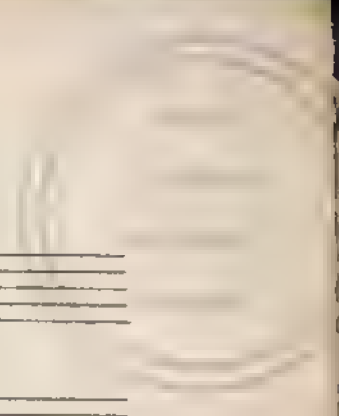
Blank musical manuscript page with 15 staves.

This page contains 15 horizontal staves, each consisting of five lines. The staves are evenly spaced and cover the majority of the page area. There is no musical notation or other content on the page.









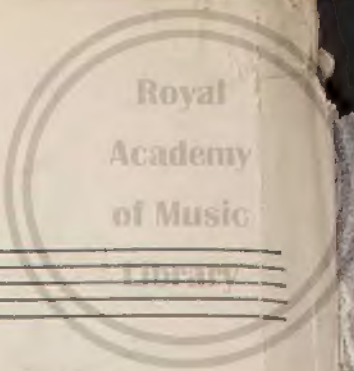
Blank musical manuscript page with 15 staves.

This page contains 15 horizontal musical staves, each consisting of five lines. The staves are evenly spaced and run across the width of the page. There is no musical notation or text written on the page.



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Handwritten musical notation on a page with 15 staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and bar lines. The page is aged and shows signs of wear, including small blue ink marks on the left margin and a small tear at the bottom right.



